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PROFESSIONAL COMMENT.

MR. FRANK MILES DAY and Mr. Andrew Wright Crawford have performed a public service architecturally, civically, and from the standpoint of the sociologist, by their excellent report on American Park Systems issued through the Philadelphia Allied Organizations. This organization is made up of over forty societies whose purpose it is to secure a comprehensive system of parks for their own city. But in the report before us all the principal cities of the United States are covered and a map shown of each in which the existing parks are shown in green and the proposed parks in brown, and at a glance the reader has before him not only what parks the city now boasts of, but just what its most enlightened citizens feel should be added. The text tells the difficulties overcome by each community and shows that Boston easily takes first rank, for within a radius of eleven miles of the State House there are 15,000 acres of park lands and twenty-five miles of parkway. In addition to this Boston boasts of fifteen playgrounds so located that every child is within one-half mile of one of them, and within a mile of the larger athletic fields. As would be expected of Chicago its plans for the future are more ambitious than that of any other city, although it has already eighty-four parks connected by forty-five miles of boulevards. Smaller cities are thoroughly covered in the report, which also contains a description of the grouping of the public buildings in Cleveland which has already been given in "Architecture". The report should be of considerable value to members of the profession who have such works in charge, and its usefulness is greatly enhanced by its giving the names of those who can supply further information as to the experience of each city.

FEW architectural competitions have had so much public interest as that which has been inaugurated by The Board of Directors of the Carnegie Foundation for the Peace Palace in The Hague. As the United States has placed itself in the front rank or the nations in promoting peace, it would be especially fitting if an American architect should be selected to provide the building in which the good work is to be continued.

HOW can architects expect the public to take their Code of Ethics seriously when this very Code has so small restraining influence upon the profession itself. Real estate men will tell you that there is nothing easier to get for nothing than sketches. During the past few weeks a corporation in New York wished to erect a new building, but after informally deciding upon the architect wanted, so much pressure was brought upon them by friends of other practitioners, that they determined to institute what they were pleased to call "a competition". The programme was issued on one sheet of paper—no jury was named—no instructions were given as to the way the drawings were to be prepared—no promise was made that the winner of the competition should have the commission, and it contained no statement as to what percentage would be paid to the successful man. The paper was distributed broadcast to all sorts of men and the response fully justified the statement made by the real estate men. The committee in charge received fully fifty plans, elevations and perspectives in line, in water color, in monotone of all sizes and all kinds, from men of great reputation and from men of no reputation, and after they had all been looked over the architect originally selected who had been wise enough to keep out of the "competition" was called in and the competitors asked to send for the drawings at their own expense.

SOMETIME ago one of the daily papers reported a case in which a contractor attempted to enforce a claim for a new roof which he had put on the wrong house, but the Rochester Herald reports a still more peculiar one in their city, in the case of a contractor who did a certain amount of work which he was not actually employed to do. The owner entered into a contract with a builder named Barker for the repairs of the roof to his barn. Another contractor named Brown heard of it and called at the owner's residence during his absence and talked with his wife. She supposing he represented the man to whom the contract had been given, expressed the desire to have the work done promptly. This he proceeded to do. The barn is on the premises occupied by the owner, but as he leaves home early in the morning and does not return until late in the evening he did not discover the work was being done by Brown. When the work was completed he refused to settle with Brown on the grounds that he did not employ him. The court stated in its decision that "we have the anomaly of the plaintiff doing work for which he expected pay and the defendant voluntarily receiving the advantage conferred on him and expecting to pay therefor, and both plaintiff and defendant believed that another than the plaintiff was doing the work." The judgment of the court was the dismissal of the plaintiff's complaint on its merits. Barker had the contract, Brown did the work, and the owner has a good roof for nothing.

AT this particular time when estimates vary to such an extent that an architect finds it impossible to ever hazard an opinion as to the probable cost for any particular piece of work, the classes organized by the Y. M. C. A. in plan reading and estimating are of particular value to the building public. These classes are conducted in the 57th Street Branch in Manhattan, and are under the supervision of Louis E. Jallade who has under him a competent corps of instructors from well known firms in various branches in the building trade. The detail work in plan reading and estimating will be taught to small groups of men who are in kindred occupation and in order that students may receive individual attention these groups will be kept small and each group will be taught by an expert in the line work which is considered.

OF late it has been the custom of New Yorkers to boast that when the new Pennsylvania terminal is completed this city would have the largest railway station in the world, but a scheme is now on foot in Leipsic, Germany to construct a station which will far out-strip that now in course of erection in New York. It is proposed to take ten years to construct this station, which will be

equipped with thirteen train platforms each over 1,000 feet long, and will accommodate the trains of twenty-six railways. The span of the arches will be 140 feet and the structure is to be liberally embellished with mural paintings.

UNDER the Saxe law which went into effect in New York State on September 1st and which is popularly known as the "Anti-Graft Law," it is a criminal offence for any architect to accept a gratuity of any kind from a contractor with whom he is dealing. This law was particularly aimed at buyers of large commercial houses, but the terms of the act are worded so as to thoroughly cover the corrupt practices which many builders claim are so prevalent in the architectural profession. We ourselves find it difficult to believe that these practices are so frequent as some men

would have us believe, but the text of the law is so explicit that it will give ample opportunity for their exposures by the men who make these charges in the event of the charges being justified.

THERE is little left of old London to remind visiting foreigners of the ancient city and Americans will therefore be delighted to learn that the fine old houses on the west side of Lincoln's Inn Fields which it was proposed to be demolished are likely to be spared. This locality is particularly rich in historic memories and it is good news to hear that the authorities have decided to preserve these fine old examples of English domestic architecture. Strange as it may seem, the municipality of London has done more to obliterate the old city than private parties, and some of the most picturesque timbered houses, such as those fronting Staple Inn in Holborn were preserved through private enterprise. Some twenty years ago in harmony with the iconoclastic spirit of the time, they were within an ace of demolition.

Fortunately one of the big insurance companies purchased the entire property, and in place of erecting a modern building, they had the public spirit to leave the fine old structures standing and to have them thoroughly and reverently repaired under the superintendence of the late Mr. Alfred Waterhouse.

THE Pennsylvania Academy of Fine Arts announces that with the co-operation of the University of Pennsylvania the T Square Club classes in architectural design, known as the T Square Atelier, will be continued. For the convenience of the students who are members of the T Square Club, all work in architectural design, other than some of the sketch problems, may be done at the T Square Club House, and students of this course who are not members of the T Square Club will have facilities of doing their work



Architects of To-Day.

MR. N. C. MELLEN, NEW YORK.

at the Academy or University, as they may elect. Members of the architectural course desiring to take part in the competitions of the New York Society of Beaux-Arts Architects will be at liberty to send their work there for award and judgment and by arrangements with the managing committee of the John Stewardson scholarship in architecture, the problem for the competition for that scholarship will be identical in time and subject with one of the more important problems of the Academy course. It is also expected that arrangements will be made by which the graduates of the school of architecture of the University of Pennsylvania, who are students in the Academy, may take part in the competition for the Alumni Fellowship, by submitting one of the regular problems of the Academy. The Academy now has the Cresson fund at its disposal, which is to be used in sending students of merit to Europe for study, and under this foundation the Academy has sent some twenty-four pupils abroad during the past three years. During the present year other traveling scholarships in architectural design will also be available.

A RENAISSANCE IN GAS LIGHTING*

J. R. BOLTON.

IN the year 1792, on the nineteenth of September, Mr. William Murdock, of Cornwall, England, invited a few friends to spend the evening at his house in Redruth, promising them as one of the evening's diversions something a little out of the ordinary. There was no hint as to what it was, but an invitation from the great scientist was not to be treated lightly, as it meant an enjoyable as well as edifying evening.

When, all having assembled, he placed a sheep's bladder, apparently filled with air, upon the table and pricked it with a knife, still none of his guests suspected what was coming. When, however, he applied a lighted candle to the aperture, and a bluish yellow flame issued therefrom—Mr. Murdock had unwittingly made use of the first gas fixture known in history.

Such a *fixture* was hardly destined to serve any practical purpose other than to present Mr. Murdock's claims to the world as

the discoverer of illuminating gas, but it was not long before he had placed metal pipes in his house, leading from his colliery near by, fitted them with at least serviceable, if not artistic, terminals and enjoyed the distinction of being the first to use gas for illumination. Shortly afterward a company was formed, in which were interested Mr. Bolton and Mr. Watt, two other prominent men of the day, and gas was finally supplied to light not only houses but the streets of London and

other large cities in England. The fixtures at this time consisted of small metal tubes with conical ends having three tiny perforations, from which issued three little jets of flame rather in the shape of a *fleur de lis*.

When the Amiens Treaty of Peace was signed by England and France in 1802, it gave Mr. Murdock an opportunity to show his

patriotic pleasure and incidentally to advertise in a practical way to the masses what his new discovery would do. Near his colliery in Birmingham he erected an enormous arch made of gas pipes pierced with numerous little openings, some of which formed the letters of an appropriate legend, while the rest extended high into the air in the form of a triumphal arch. Mr. Murdock saw to it that there was a plentiful supply of gas turned into these pipes at the proper time, and the lighting of the arch was a ceremony long to be remembered. The entire population of Birmingham turned out to see the wonderful sight, and it was a nine days' wonder, not only in Birmingham, but throughout England as well.

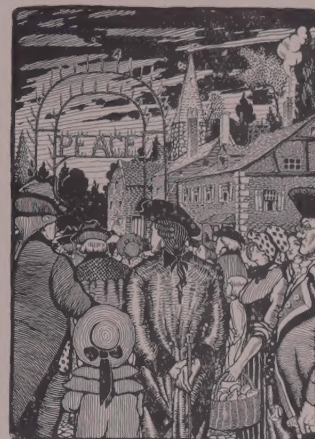
The demand immediately thereafter for this new means of illumination became so great that companies were started all through England, under the parent company at Birmingham, and Mr. Murdock was ultimately well repaid for his patriotic enthusiasm.

In America illuminating gas was first used by Mr. David Mellville, at Newport, Rhode Island, in the year 1806. It was afterward adopted by other wealthy men of the day, and in a short time came to be generally recognized as an important factor in domestic economy and comfort. The instruments used for lighting were at first plain iron pipes, such as were used for conducting the gas from the mains. Later on it occurred to a few enterprising minds that these pipes could be hidden by means of applied decoration, and all sorts of metal leaves, 'ruit and even heads and figures were used for this purpose. This continued until the fact was recognized that not only could the pipes be hidden by decoration, but that the pipes themselves could be made to assume artistic forms. Then followed examples of the brass-moulder's craft which were finished and artistic productions, and to this day represent the best that can be produced in this branch of artisanship.

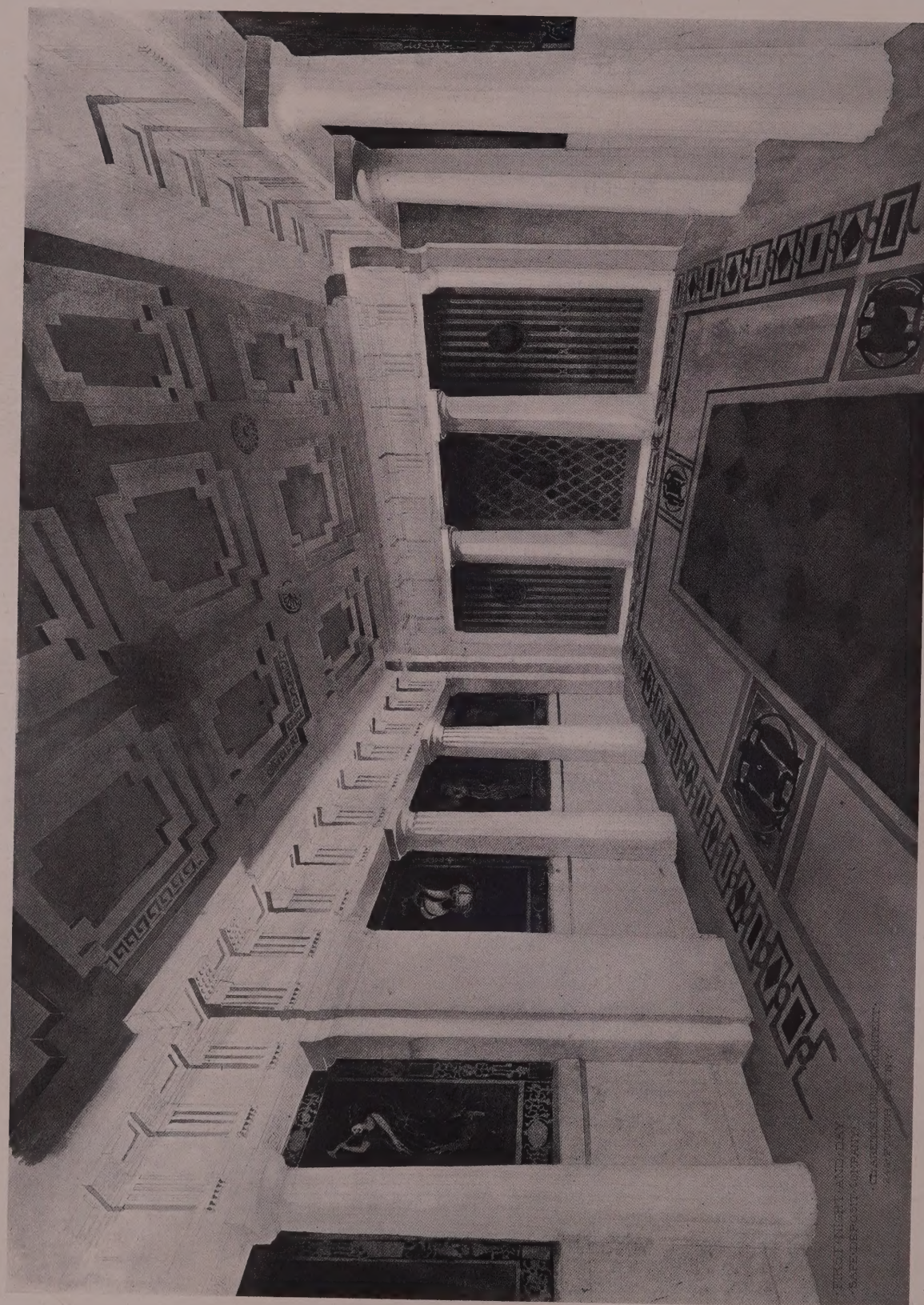
THE BRITISH INSTITUTE'S ENROLMENT BILL.

THE Journal of the Royal Institute of British Architects publishes the "Bill to Secure the Enrolment of Architects," which has been formulated by the Council of the R. I. B. A. and representatives of allied societies of Great Britain. This document is conceded to be the most important paper ever issued in connection with the architectural profession. The Committee has been working on the scheme since January, 1904, and has but recently completed the Bill.

A long preamble, or "Memorandum," as it is called, precedes the Bill itself, stating by whom it is produced, and the powers which the Institute possess under its charter. The objects of the Bill are stated to be to enable persons requiring professional aid in the designing or construction of buildings to distinguish between qualified and unqualified practitioners; to prevent untrained and incompetent persons, styling themselves as architects, from imposing on the community; to confine the use of the title of "Architect" to persons enrolled under the Bill; to provide for the maintenance of a



*Extract from a publication illustrated by Horace E. Watkins, for the Enos Co., New York.



DESIGN FOR INTERIOR, FIRST NIGHT AND DAY SAFE DEPOSIT CO., NEW YORK.

Clarence Luce, Architect.

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Register ; and to create an Administrative Board of Architects to regulate the conduct of examinations, the issue and cancellation of certificates, and the removal from or restoration of names to the Register, and generally to exercise disciplinary power over all architects. Rules framed by the Board would, however, only be valid if approved by the Privy Council. The promoters point out that they do not wish the Bill to limit or affect the right of persons practicing as surveyors or builders to exercise their respective callings.

The Bill itself is a much shorter document than that which for so many years has been promoted by the Society of Architects, yet it contains almost all essential provisions, and is open to comparatively little criticism save upon one or two important points. It is proposed that it shall come into force in July, 1907, after which date no person shall be entitled to be described as an architect unless he be enrolled in accordance with it. The penalty for contravention of this would be a fine not exceeding £20 on summary conviction with restraint by injunction from using such description. Partnerships or other associations working under a common name would not be entitled, as such, to enrolment.

Persons who would be entitled to have their names placed upon the Roll at the commencement include Fellows and Associates of the R. I. B. A., and members of any of the allied societies, or the Society of Architects, or the Ulster Society of Architects, who at the time of the passing of the Bill are in *bonâ fide* practice, in addition to such as hold a degree in architecture or other qualification approved by the Board, besides all who have been engaged at the time of the passing of the Bill for two years as principals in actual practice, or who have served for ten years as pupils, apprentices or assistants, or partly one and partly the other. Subsequent enrolment would only be granted to persons who have acted as apprentices or assistants for at least five years, and who have passed an examination to be prescribed by the Board, the Institute's examination, however, being taken as exempting from the Board's examination. Apparently only a single examination by the Board is contemplated.

The Administrative Board is proposed to be formed of the Council of the Institute for the time being, in addition to a single co-opted member elected by each of the allied societies not otherwise represented, and by the Royal Institute of Architects of Ireland, the Architectural Association, the Society of Architects, and the Ulster Society of Architects, together with other persons not exceeding ten in number to be nominated by such universities, institutes, etc., other than the Institute and the allied societies, as the privy council may from time to time determine to be entitled to representation. Considering the large part which the Society of Architects has taken in promoting the principle of registration during the last twenty years, and the number of its members, it seems to us that a single representative is insufficient for it, and that somewhat more generous treatment might very well have been accorded. Certainly it might be possible for it to secure further representation under the orders of the privy council ; but it would have been much better, and have produced a more harmonious feeling, had it been given three or four members at the outset. It is not, we hope, too late to put this right.

The duties of the Administrative Board are stated to be those of framing rules to regulate their own proceedings, the course of training and subjects of examination, and the issue of certificates ; to appoint and remove examiners, and generally to conduct the examinations ; and to issue and cancel certificates, and decide upon the removal, in case of necessity, of names from the Roll. All rules

thus framed, however, would only be valid if approved by the privy council.

The Roll to be kept by the Board is to contain in one list the names of all architects who are enrolled under the Bill, and is to be in the form given in one of the schedules. Here, it seems, is one of the serious defects of the measure. Nobody apparently is to be permitted to practice unless he has paid not only an enrolment fee, but an annual practicing fee as well ; yet the Roll is to contain the names of all those who have paid their enrolment fee, with no distinction to show whether their practicing fee has been paid or not. So it is too, with the removal from the Roll, which can only be made upon certain specific grounds, amongst which non-payment of the practicing fee does not appear. Doubtless this omission is a mere oversight, for as it stands the whole object of the annual practicing fee would be defeated. It is stated that names are to be removed on death ; but as a general rule it will be found impracticable to ascertain when deaths take place, and the only means of keeping the Roll perfectly from year to year would be to remove the names of those who do not pay their annual fee, giving them, of course, the right to have their names replaced on the roll should they desire it, except in the case of men whose names would otherwise have been removed for other and more serious reasons. This power of removal is very properly given, and is carefully safeguarded by the right of appeal to the High Court of Justice, while restoration is also possible upon the payment of certain fees, and upon the Board being satisfied that it would be just to permit such re-enrolment.

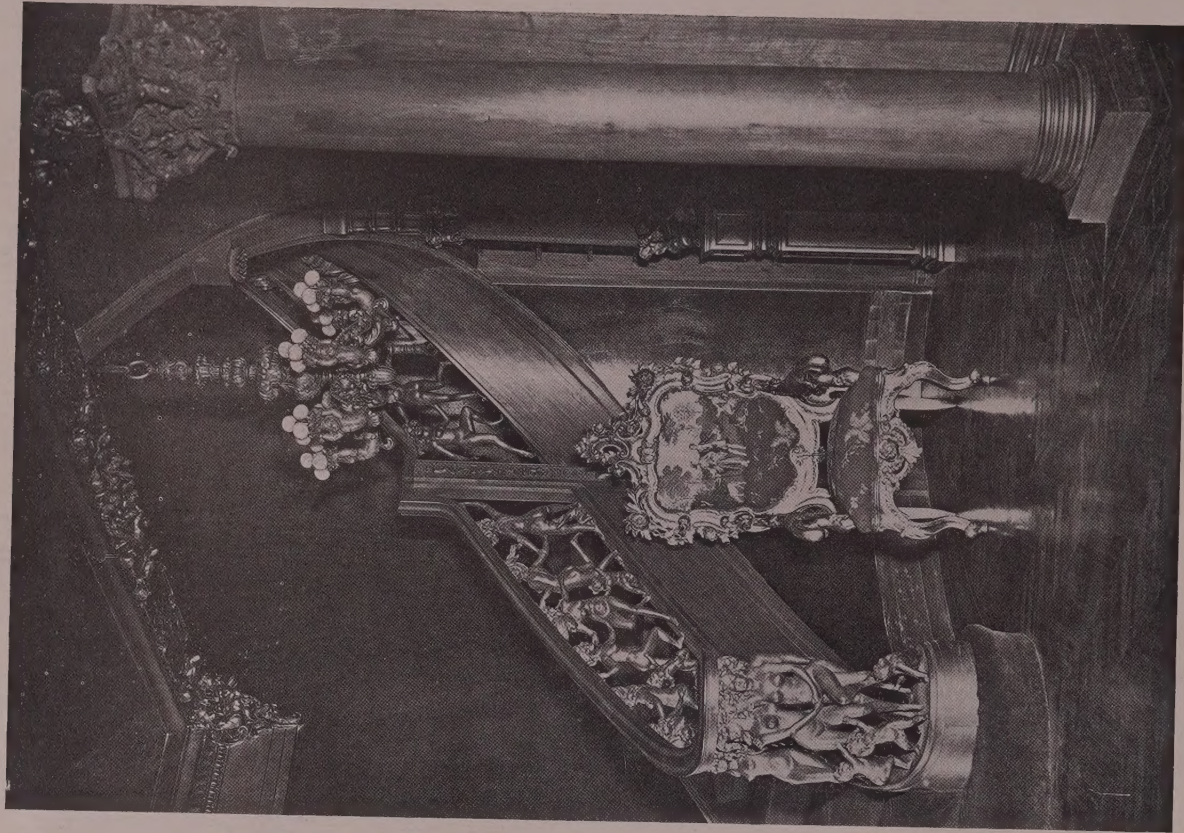
At present the amounts of the fees have not been fixed, it being left to the privy council to determine them with a view to meeting the expenses incurred by the Board and the Institute in the administration of the Bill. They would thus fluctuate from time to time, and while they would doubtless be arranged to provide a small surplus, it would probably be found that they would be made as low as practicable.

Heavy penalties would be imposed for making wilful false representations for admission to the Roll, or for wilful falsification of the Roll.

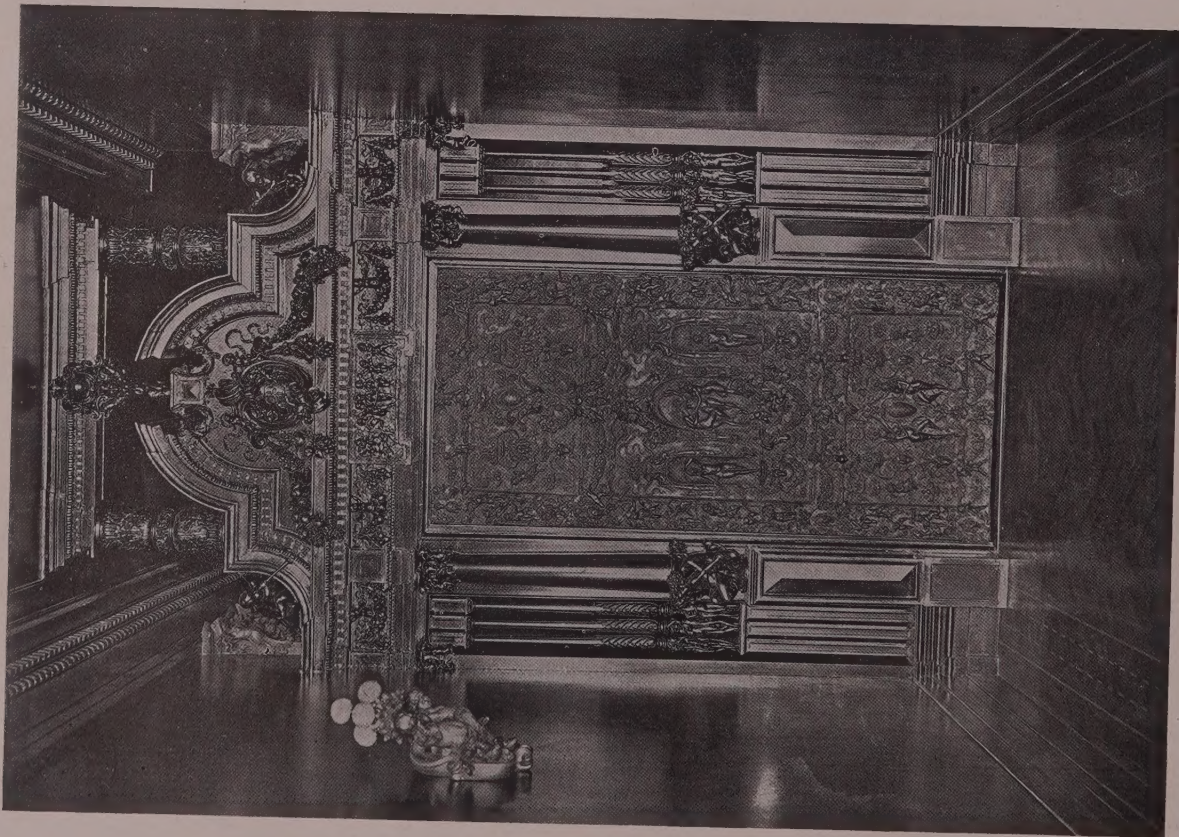
The 19th section of the proposed Bill is an exceedingly bold one, for it proposes to give legality to the schedule of charges issued by the R. I. B. A. and now customary amongst the profession. It is exceedingly questionable whether its inclusion would be wise upon any score whatever. It might, and indeed we think it almost certainly would, cause the rejection of the Bill in the House of Commons upon the ground that thereby a huge trades' union was being established amongst architects. It might also have a damaging effect upon individual architects by placing all legally upon an equal level as regards fees. The young and inexperienced men would be entitled to payment of the same rate as would the President of the Institute himself—a species of levelling up and down which has had most serious effects upon certain other callings, and might well tend to the disadvantage of architecture. Doubtless the inclusion of this clause will secure support to the measure from the lower ranks of the profession ; but one doubts the wisdom of “playing to the gallery” in this way, particularly when the passage of the Bill is risked thereby. At any rate, the scale of charges would first need carefully revising, and means should be provided for its further revision from time to time without taking the matter before Parliament again.

It also appears as if no provision has been made with regard to colonial and foreign practitioners, whose position was very care-

(Continued page 155)



Clarence Luce, Architect.



SCREEN AND STAIRCASE, 33 WEST 33RD STREET, NEW YORK.

(Continued from page 153)

fully considered in the Society's Bill. There may not be many of these who would wish to be enrolled for English practice, but at any rate their position should be safeguarded.

Taken on the whole, however, the Bill is an honest attempt to grapple with the problem which has been so long before the profession. It is short, and yet it is comprehensive, with no other defects than can easily be removed with a little further careful consideration. It is only to be hoped that the Society will be approached in such a way, and given such reasonable representation upon the Administrative Board as will justify it in withdrawing its own bill in favor of this which has been promoted by the Institute, and that this will be presented to Parliament and passed into law at an early date, and with a minimum of friction. However this may be, we heartily congratulate the Institute on the practical character of the Bill which its committee has drafted, and we hope that all interested will do their best to make it perfect and secure its speedy passage.

THE ARCHITECT'S RESTRICTIONS.

THE profession are to-day practicing architecture under very different conditions to those which existed in the old days of art; they are hampered by various forces and conventions and regulations of the twentieth century; they have also to contend against the accumulated wealth of materials and traditions of many ages, the development of tastes and habits of life of the present. Their ancestors, whose works we hold up as models of construction and art to be admired and venerated, had a straightforward settled tradition of their own which they clung to; they were without competition as we now know it; the habits and tastes of men and women were settled, no previous styles were forced upon their attention, while new discoveries were few and far between. In this peaceful, contented, and settled atmosphere and state of existence where doubt had not unsettled men's minds, they could sit down to plan structures with an undisturbed serenity, and to conceive ideas of beauty which have never been surpassed. Their work was never hurried, their attention never divided by a host of considerations which now perplex and often baffle the architect at every turn in his labor. How vastly different is now the environment materially, intellectually, morally, and socially! Then the artist only thought and dwelt on one matter at a time, and all his faculties and interests were thrown into it. It is almost impossible now to adequately understand the different atmospheric and mental vision. It is absurd to imagine that we have no artists quite as gifted, or art craftsmen equally honest or well-intentioned as those which designed the Mediæval cathedral, or were employed in its construction: we have both. The artistic afflatus is still with us; but the circumstances in which we now live and move and have our being have rendered art impossible, have restricted and hampered our field of vision till we can think of only one kind of art—that which is subordinate to our utilitarian requirements, to our ideas of economy and modern pleasures. The surroundings of the modern artist are not so congenial to the art temperament; he has to compete with manufactures, with the trammels of trade, with men who work to live, who divide art up into a number of separate pieces. Very few of those who devote themselves to the pursuit of art in its many phases really find a pleasure in their work: they have to perform so much of it to get a day's wage; their labor is divided, and the whole profit and honor of it go to the person who has the least to do with it. To take one appli-

cation of architecture—a house. Does it give any pleasure? A writer, speaking of "The Interests of Houses" observes "that a house should give joy in its form, its material and construction, its color, its detail; every part of it should speak of pleasure and peace; of restfulness if it be a restful building; of gaiety if it be put to frivolous uses; of solemnity if it be a solemn edifice," and so on. It should also have a character—personal, individual, definite character—though the writer points out that many houses built and designed by the same architect exhibit a character quite distinct from each other, as though they were not the product of the same mind, and he goes on to say the artificial in a house never makes it interesting any more than it does in an individual. The remark is true; but architecture, to be interesting, to become the reflex of the mind of the occupant or its destined purpose, must be the product of artists and workers who have themselves an interest in their work, who feel a pleasure in their art; but this is not possible with modern conditions. Men build houses not so much to live in as to let and sell at a profit. Speculation is the main consideration with those who build houses for others to live in. A large house, as the same writer we have quoted says, built at great cost, designed in a most elaborate style, decorated with gables, pinnacles, columns, and pediments, may be of the smallest art interest, and not to be compared to a simple structure of small size which may possess a real interest in its design. Why? Because he says the qualities which tend to success in building cannot be defined; art itself is difficult of definition; excellence cannot be set forth by rule and law, but "the finer qualities, the personal touch, the innate knowing of how to do a thing, and then doing it; the expression, the method—all count in bringing about a result which yards of ornament and tons of sculptural detail cannot emulate." We are all acquainted with buildings which give no response to our expectations or feelings. When we enter the disappointment grows upon us; there is evidence of ample cost and display, the materials, workmanship are of the best and above criticism; there is mechanical skill shown in all the details and appointments; but there is no response. The building has no character or expression about it. In a word, it is not artistic. The environment and "atmosphere," so to speak, have been hostile to artistic instincts and tastes. If we build the "architecturally" designed building in the wrong place, we cannot wonder if it does not please everybody: The fault has been in putting up a so-called "artistic" design in the wrong locality, in defiance of the law that every building should be treated by itself with due regard to materials, aspect, and environment. The architect who designs such a building for a site or for a person he knows nothing about is throwing away his art, for the result is not interesting; it does not respond to the habits of life and taste of the factory owner or engineer. Unless it does that, it is not artistic in a true sense. We cannot expect any architect to design a residence for a man of whom he knows very little, or whose tastes and habits are unknown to him. It is not generally a success if he forces upon his client his own taste. Yet the houses built to let and sell are designed by men who know nothing of the persons who are likely to inhabit them. They are, as we have said, built for speculation chiefly; their art is intended to suit everybody—all tastes. To be truthful and interesting, every building ought to respond to the habits and tastes of the occupants—a condition which supposes that its architect is well acquainted with the vocation and business carried on; in fact, that the designer and owner, or designer and tenant respond

(Continued page 158)



ACCEPTED DESIGN, STABLE, C. W. POST, GREENWICH, CONN.





DESIGN FOR A COUNTRY HOUSE.

A. Jessop Hardwick, Architect.

(Continued from page 155.)

to each other. This correspondence between the owner of the building and its purpose can only be maintained by the architect forgetting his own personal feeling, and throwing himself heart and soul into the requirements of his employer—his habits and tastes, his mode of life; the surroundings and hygienic conditions. Many of our buildings, houses especially, suffer from the architect exercising his own judgment, likes and dislikes, too strongly, while neglecting to consult his client's wishes in matters appertaining to accommodation, fittings, decoration, and other things. We know this self-negation on the part of the architect is difficult in the case of clients who are incompetent by education or otherwise to decide on structural, hygienic, or artistic questions. The professional adviser is presumed to bring such knowledge to the attention of his client, as he is remunerated for his skill in so doing. To what extent he has an authority to contravene his client's wishes is a question which has not been satisfactorily shown. He is right undoubtedly in the carrying out of his obligations to insist on providing such sanitary and structural necessities as he may consider proper, but how far he can go in insisting on adopting a particular plan or elevation, or any decoration or fittings, is a question. There are matters of personal taste, and it may be argued that the man who pays to build a house has a right to select his own fittings and style.

SKETCH DESIGNS.

THE sketch plan embodies in embryo form the idea of the architect, the first and often imperfect conception of the building, and as such it deserves more serious thought than is gen-

erally bestowed upon it. Too often we fear it is, to use a familiar phrase, "thrown out as a sprat to catch a mackerel," a kind of bait to tempt the client or unwary committee to build, and in this sense it is an exaggerated and unreliable expression of the actual design. We should be sorry indeed to think that the responsible members of a profession like that of architecture ever allowed themselves to be led away by such means of misrepresentation. We know, as a matter of fact, that among the ablest and most inspired drawings of architectural design, these initial sketches occupy a foremost place, though the spirit of modern competition may sometimes encourage a fictitious expression. Many have a very inadequate conception of the profession, and neither know nor appreciate the concentration of thought, the focussing of years of hard work, of varied training, incorporated in the dashing sketch—the few lines or splashes of color, which show him his building as it is to be. Like a well-thought-out and reasoned and polished sentence, the popular mind cannot apprehend it. Indeed, we may say the more artistic the sketch, the less likely it is to be understood by the ordinary mind. The few lines and splashes of color appeal to him as an exhibition of prettiness which he is incapable of appreciating at their real meaning; he cannot understand these lines and dots as the artistic expression, the generalized mode of defining forms, shadows and details, and it is this same infirmity of his nature which makes him look awry at those drawings and pictures in galleries which defy the minute execution of the painter of "pot-boilers." Less able is he to appreciate the thought involved in a rough plan. All this is very discouraging to the architect. It is instructive to note that the architect's design is looked at from two to three different standpoints. The architect looks at his drawing as the embodiment of his design—

how he desires his building to look. He may sometimes be tempted to make it do more than this. But honestly he cannot desire his drawing to be exaggerated or more than it pretends, or than the contemplated outlay gives him a right to expect. The client looks at the architect's design too often without doubt. He cannot realize the actual building. He may feel disappointed, or wonders why so much labor has been spent on preliminaries. More generally he suspends his judgment till he sees the design executed. On the other hand, the builder regards the design from quite another standpoint, that of commercial interest. What is satisfying to the architect or client has a different complexion for him; it is a matter of dollars. He would prefer to do without drawings. The one great question with the architect is how he can imbue the builder with his own individuality. No doubt here we have one of the greatest obstacles to the satisfactory interpretation of a design. Men of opposite natures and tastes cannot see eye for eye, they cannot enter into a sympathetic view of art, and architects themselves are of opposite tastes. One architect expects his builder to enter into his mind, and give expression to his thoughts through the drawings, while another man finds himself in conflict with builder and workman at every turn. No wonder that he does not succeed in combining art and practice. The first of these, the architect who tries to encourage the builder to understand his details, to give expression to his drawings, will generally succeed by means of tact and conciliation. He will be ready to meet the builder half-way—if need be, make a compromise; if the builder objects to the cost of carrying out a detail, say, of a moulding or a piece of iron-work, the architect may be able to fall in with a suggestion to simplify the de-

tail without detracting from its effect, and in this way the architect and craftsman will be brought to understand each other better than if an unbending attitude was maintained. The question is one which concerns the welfare of both the artist and the craftsman. Indeed, a more satisfactory condition of things—the co-operation of the architect, and those who carry out his designs—might be established. Consultations by the architect with the craftsman in the preparation of his working drawings would be the means of mutual instruction and enlightenment. The workman could be brought to understand the point of view of the architect to enter into his mind; on the other hand, the architect would be brought face to face with the technical difficulties of which he may have been in total ignorance. How many little matters the practical craftsman can bring to his notice; the impracticability of executing a detail as drawn, jointing that cannot be made, waste of material if cut as shown in drawing, the inadvisability of combining certain materials, extra labor and costs in executing the architect's design. When once the architect's attention is called to any little discrepancy, he is not likely to repeat the mistake. Up to a certain point, the architect and the crafts should be in frequent contact.

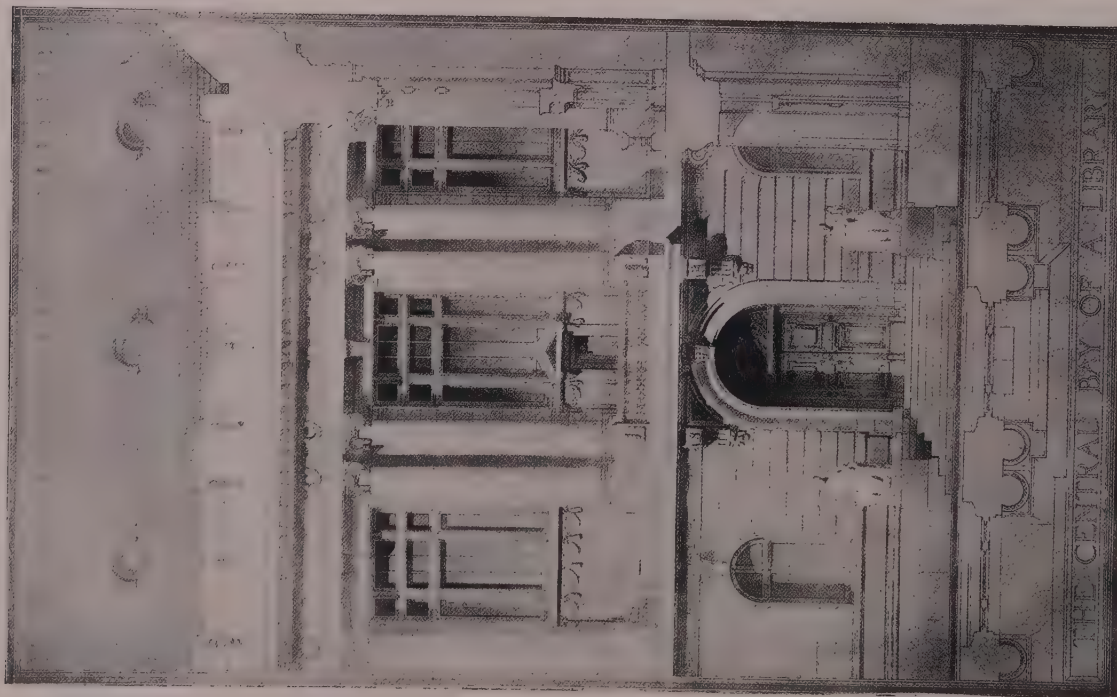
We live in an age of unparalleled scientific and technical development and specialization. The architect's education is becoming more and more exact and scientific in its tendency, which has been in conflict with art. These two forces are in hostility, and it is for the profession to strive, so far as they can, to reconcile them. The architect should have a share in training our workmen. They should have at least a voice in the subjects set them in the technical

(Continued page 161)

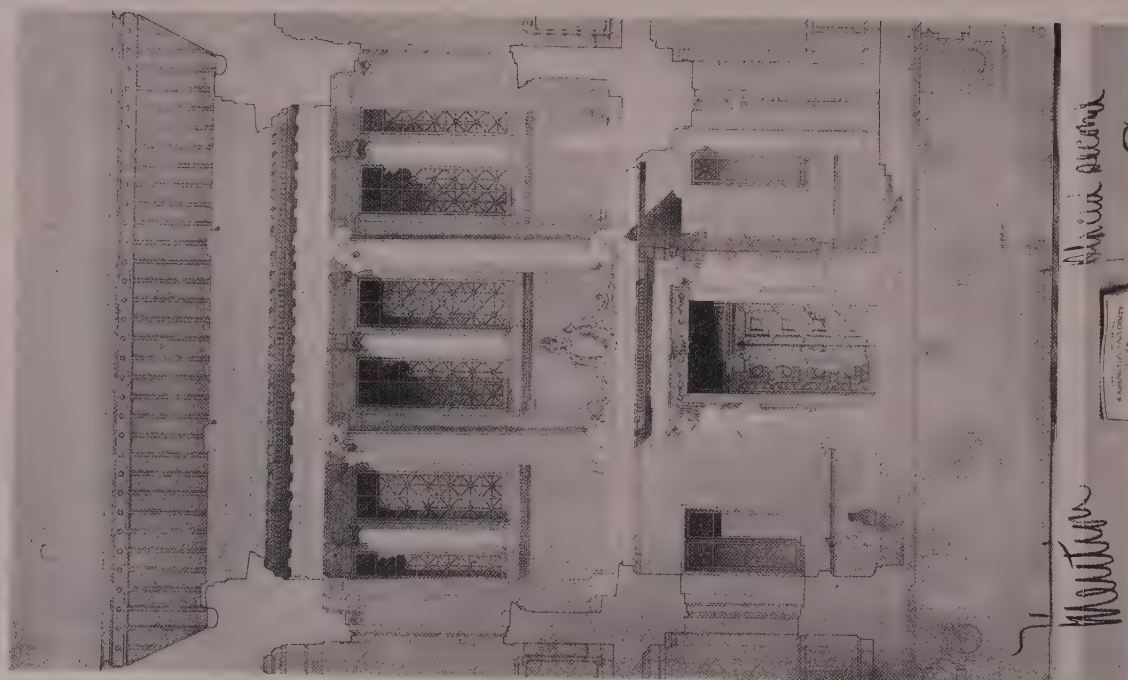


DESIGN FOR A COUNTRY HOUSE.

A. N. Prentice, Architect.



ORDER PROBLEM. Placed I, E. E. Christopher, Atelier Washington Univ.



ORDER PROBLEM. Placed II, J. R. Lautenbach, Atelier Washington Univ.

BEAUX ARTS COMPETITION.

(Continued from page 159)

schools; architects should more frequently become visitors, and occasional teachers, with the object of making technical instruction more architectural. At present building construction is taken up in a very inconsequent manner; certain exercises in the trades are given which have no practical bearing on building. The requirements of the architect are quite ignored; the examples set have no real application. In this way only will the architect be able to turn technical instruction in the right direction. If we want the builder and the workman to understand the architect's drawings we must begin by instructing them in the rudiments of art, and this can be accomplished only by an interchange between the profession and the trades. The commercial factor no doubt stands in the way of mutual reconciliation between architect and contractor. The desire on the builder's part is to avoid, as far as he can, the details and labor involved in the drawings, or to reduce them; but a great deal of this ill-feeling between the parties is due to that want of mutual co-operation to which we refer. The elaborate designs of the architect provoke the contractor to add to his tender, perhaps quite unnecessarily. For it is obvious that in the elaborate drawing we miss the interest of a sketch in which constructional niceties are left to the imagination. Many architects carry out this theory in their details, for the more detail they show in them the more binding they become for evil or good.

PROFESSIONAL ALLIANCE.

IN an age of professional specialization when the limits of each profession are being rigidly defined, there is some risk of losing that interdependence and unity which once existed between members of different vocations. The relations subsisting between the architect and the engineer, between the builder or contractor and other experts of building, are important, and ought not to be lost sight of. The general complaint now appears to be that the architect knows very little of anything except the design of buildings; that he has no knowledge of duties which at one time were attached to his calling, and that his acquaintance with business matters, valuations and the like is very limited. He also finds out to his cost and dismay that the only clients he gets are those who wish to develop their estates, who come to him to make valuations of properties, or to undertake some pettifogging duty which a valuer, or an estate agent, or surveyor, would do a great deal better. He has plenty of applications from friends and others who ask him to examine their drains or roof; to obtain his advice about some temporary covenant of repair in a lease; to see what his repairs will amount to, and to ask him to make a valuation of some new houses for the purpose of an advance. Or it is a friend or relation who has got into hot water with a builder or some tradesman, over the cost of a small addition to his house; perhaps a bathroom and lavatory, or an extra bedroom or two, or even the introduction of some plumbing fixture, and who wishes his advice or professional help as to the amount he ought to pay. These trumpery matters are of everyday occurrence, whereas he may wait for a year without receiving a commission for one decent building. It is intensely disheartening for the accomplished architect to have to attend to such small matters, not one of which is really an architectural question. Imagine an architect being asked to say how much he should give for certain fixtures in an old house to an out-going tenant, or to say the sum that can be safely advanced on some unfinished houses—matters which should be left to an auctioneer. Yet these are the kinds of applications of which some men in the profession get more

than a fair share. The aspirant to fame may begin to think he has made a wrong choice of profession, or that the public of the Philistine class, including many of his best friends, are grossly ignorant of an architect's function. Others less ambitious may not be so fastidious, and be glad to accept all they can obtain in the way of business—a frame of mind which, after all, will have its reward. The fact, nevertheless, remains that such a miscellaneous kind of work belongs to men in other vocations, valuers, surveyors, auctioneers and agents.

The Society of Beaux Arts Architects

INCORPORATED 1894.

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Education.

OFFICIAL ORGAN - - ARCHITECTURE.

CLASS B—ORDER PROBLEM.

(By Mr. Louis C. Spiering.)

THE CENTRAL BAY OF AN IMPORTANT LIBRARY BUILDING.

The object of this problem is primarily to give opportunity for application of one of the orders.

The order to be used is left to the student's choice.

This central bay will include the main entrance to the building, which is of two stories.

The second story it is supposed will contain the main reading room, while the first story will be occupied by the vestibule, offices, etc.

The only limitation imposed is that width of the bay shall not exceed 15'-0", from centre to centre.

Drawings required: For the esquisse: A plan, section and elevation at $\frac{1}{8}$ " scale. The esquisse must be done in ink.

For the rendu: A plan section and elevation, to be drawn at the same scale, and large enough to well fill a double elephant sheet.

LLOYD WARREN,

Chairman Committee on Education.

REPORT OF JUDGMENT.

CLASS B.—ORDER PROBLEM. A CENTRAL BAY OF AN IMPORTANT LIBRARY BUILDING.

Coleman, William P.	New York	Mention
Hall, C. E.	New York	Atelier Hornbostel
Hunt, Newman	New York	Atelier Hornbostel
Kibitz, George W.	New York	Atelier Hornbostel
Maul, C. H.	New York	Atelier Donn Barber
Ramberg, O. J.	New York	Atelier Donn Barber
Romer, Charles	New York	Atelier Donn Barber
Speers, G. A.	New York	Atelier Donn Barber
Tallet, Paul	New York	Atelier Donn Barber
Wright, William	New York	Atelier Donn Barber
Christopher, E. E.	St. Louis	Atelier Wash. Univ. Men. placed I.
Lautenbach, J. R.	St. Louis	Atelier Wash. Univ. Men. placed II.
Kraetsch, J. B.	St. Louis	Atelier Wash. Univ. Men. placed III.
Chrisp, Hugh	Rochester	Atelier Bradgon
Cope, C. E.	Philadelphia	Atelier Cret
Schweibel, E. J.	Philadelphia	Atelier Cret
Atkinson, R. B.	Washington	Atelier Ash
Illman, H. P.	Washington	Atelier Ash
Lombard, C. R.	Washington	Atelier Ash
Wagner, S. P.	Washington	Atelier Ash
Michaelis, F. H.	Washington	Atelier Ash

THE SCHOOLS OF ORNAMENT.*

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Pompeiiian.

Pompeii, Herculaneum and Stabia destroyed 79 A.D. Herculaneum re-discovered 1709, Pompeii 1748.



Scenic Masque in Marble.

TAKING its rise in Greek and Roman art or from the same sources, Pompeiiian ornament shows its origin at every turn. Done for the delight of an æsthetic, pleasure-loving people, their characteristics are clearly imprinted on frescoes, mosaics, household utensils and architecture. Light, full of grace and beautiful color, it is not strange that similar art has attracted even the greatest masters.

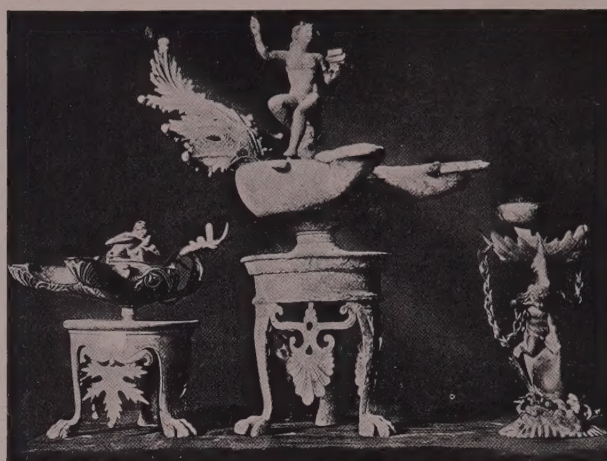


Glass Vase, Blue and White.



Bronze Tripod, Temple of Isis.

Raphael's frescoes in the loggia of the Vatican, and other works of the Renaissance seem full of the spirit of the Pompeiiian artists, and we know that a similar vein in Roman remains, namely in the House of Livia and in the baths of Titus and elsewhere, inspired them. Certainly the Renaissance began almost where Pompeiiian art ended. No art was ever developed wherein so little was made to do service for such great effects. A blank wall annoyed, and it was changed into a most graphic battlefield, or, was the houseowner of a more bucolic temperament, the loves of heroes and nymphs were depicted with wonderful skill. Theatrical often and scenic always, the mural art of Pompeii is to-day influencing French art, and through this the world. One of the most characteristic and interesting phases of this mural work is the representation of perspective effects in architectural forms, that are always light and graceful, and bring dimly to the mind's eye some Oriental suggestion, as music fills the imagination with incomprehensible yet delightful inspirations. Slender and finely proportioned columns, or rather colonettes, with cherubs and graceful peri-like figures are often depicted on a flat field of beautiful color, in bower-like structures suited to the birds, and children flitting through them, all deeply imbued with that spirit which open-air life breathes into any people. The sunlight is captive in the Pompeiiian frescoes, and all this wonderful skill subservient to fertile imaginations was at the service of even a comparatively humble clientage, as is seen by the fact that the most



Lamps.

common utensils were not beneath the notice of a Pompeiiian designer, and rarely escaped it.

In the frescoes, as in Egyptian, strong and glowing colors were used where few were necessary. Where many were employed and certain of them would otherwise seem out of harmony, pale tints were often put on. In brief, although in some cases the combinations are not pleasing to the modern eye, generally both designs and color effects are delightful.



Tripod Brazier.

In all the arts that imperial Rome employed the lesser cities followed her—but Pompeii could not have been far behind if we compare known examples of the respective arts and crafts, and in some directions Pompeii had little to learn from Roman masters.

Indeed, as we examine the charming bronzes, mosaics and marbles in the Naples Museum, comparing them with what is to be seen in collections of Roman remains, there is a strong individuality

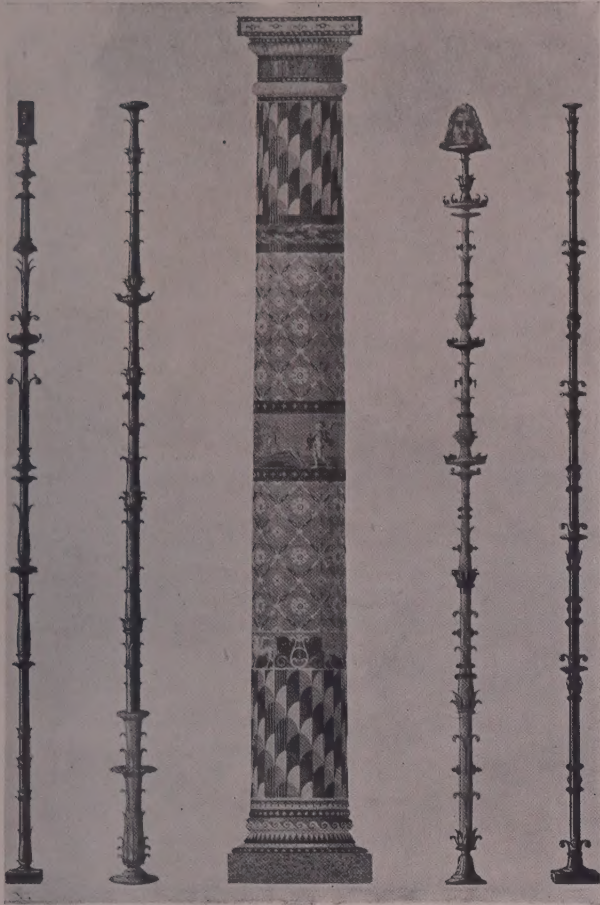
about the Pompeiiian that stamps it as a school apart, a style in which a sense of delicacy and the proportion of part to part is well studied and apparently done with an inherent knowledge of what is beautiful.

Out of the mass of Pompeiiian art treasures the anatomical modeling of human and animal forms in statuettes and supports of lamp, table, etc., stands conspicuous for its great beauty and for the revelation which



Marble Vase. Naples Museum.

* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



From Frescoes.

Mosaic Column.
House in the Street of Tombs.

From Frescoes.

it makes to the modern eye, of the old Greek sense of harmony of line, to which we feel Pompeii fell heir; not entirely through the influence of Greek artists who were imported by Rome, but through the Greek blood which flowed in the veins of so many of the inhabitants of Southern Italy. This, mingled with Etruscan and Roman stock resulted in the art-loving, pleasure-seeking and cultivated temperament of the man of the buried city.

Marble Table Support,
House of Cornelius Rufus.

Since the fearful events at Martinique and St. Vincent, the fate of Pompeii comes forcibly to mind, but no such art treasures will reward the excavator of the future at St. Pierre. It was a cataclysm of fearful nature which destroyed each city, but a fortunate thing for art that, at Pompeii the less violent character of the eruption preserved perfectly so much that gives us instruction and delight in these days.

With these remains from the Italian city and our immediate knowledge of the destruction of St. Pierre we can look now on the man of Pompeii less as an ancient and more as a modern artist, for after all their wants, joys and sorrows and their consequent daily lives must have run much in the same channels except for art, and the last disaster brings Pompeii nearer.

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COUNTRY HOUSE, BIDDENHAM, ENGLAND.

Mallows & Grocock, Architects.

BOOK REVIEWS.

ITALIAN ARCHITECTURE. J. Wood Brown, M. A., 1905. Imported by Charles Scribner's Sons, New York, \$1.00 net.

This book is one of ten volumes published in the Langham Series of Art Monographs, edited by Selwyn Brinton, M. A.—with more volumes in preparation. They are artistically presented and profusely illustrated, both with color plates and photogravures, and neatly bound in leather.

THE GARDENS OF ITALY. Charles Latham. Descriptions by E. March Phillipps, 1905. Imported by Charles Scribner's Sons, New York. Buckram. Two volumes, \$18.00 net.

Since the publication of the large collection of plates "Architectural Gardens of Italy" by Forbes & Company, Ltd., several years ago, the subject of Italian gardens has been variously presented in many books. But, as the story is always new and valuable, its interest, in this latest treatment, is already assured. The descriptive and historical matter is a happy thought as it leads the reader to a better understanding of the conditions through which these old gardens assumed their unrivaled beauty.

Mr. Phillipps says, "In this land of an old civilization, gifted with so transcendent a share of natural beauty, the combination of art and nature is, perhaps, the most fascinating of all its aspects; and so well have the men of the past understood how to combine the two, that in the villas and gardens of Italy it is well nigh impossible to divorce them. The glades and woodland, the terraces and stone-work, seem so inevitably to belong to each other, and each to enhance the other's charm. The ancient Romans thoroughly understood villa life, but they differentiated between the villa rusticana or farm and the villa urbana, a pleasure house in the country or on the outskirts of the town. * * * * The result of all this varied love of gardens has been to leave us a marvelous variety of pleasure houses and grounds throughout Italy in more or less excellent preservation. Turn where you will, you meet with places which merit Cicero's term, "my

delights." All are rich in memories, there are few of which we cannot gather some story which enriches some special moment of that far reaching past, or awakes some personality which once made its expression here; and so the impression of these beautiful gardens to all thinking beings must be enhanced ten-fold, when something is realized of the historical associations with which they are bound up and vivified."

LIGHTING EXPERIMENTS, MUSEUM OF FINE ARTS, BOSTON.

CAREFUL experiments are going on in Boston, Mass., under the direction of Messrs. R. Clipston Sturgis and Edmund Wheelwright, in order to get hold of certainties with regard to lighting, and especially top lighting, for the new Museum of Fine Arts in Boston. A temporary structure has been erected on the site of the proposed building, in order to determine the relative value of natural light from various points of the compass. This is no model in miniature—leaving room for doubt—but a full-sized erection equal to one room of the gallery, for the skylight is forty feet long and twenty-two feet wide, properly equipped with glass, and weighing several tons. The model is not only of the full size of a room, but can be raised up to the level it will occupy in the building. And here mounted so that it can be moved about at various angles, all the peculiarities of the light will be observed for a period of many months. The report, based upon these experiments and upon a subsequent tour of inspection of the great museums of England and the Continent, will form the basis later of a limited competition for the new museum building.